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YOUTH

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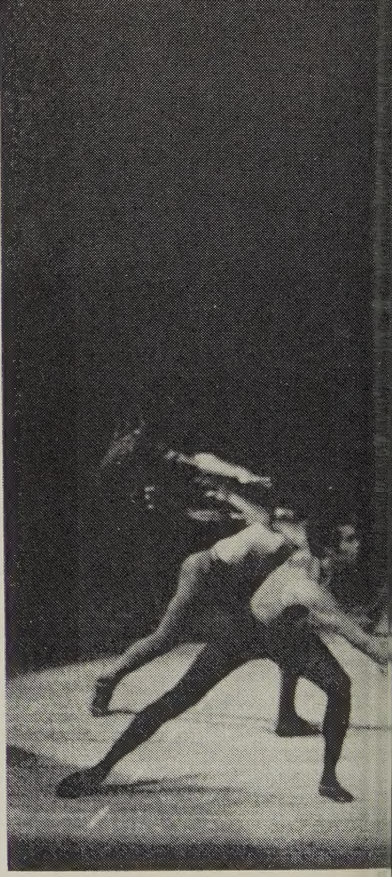
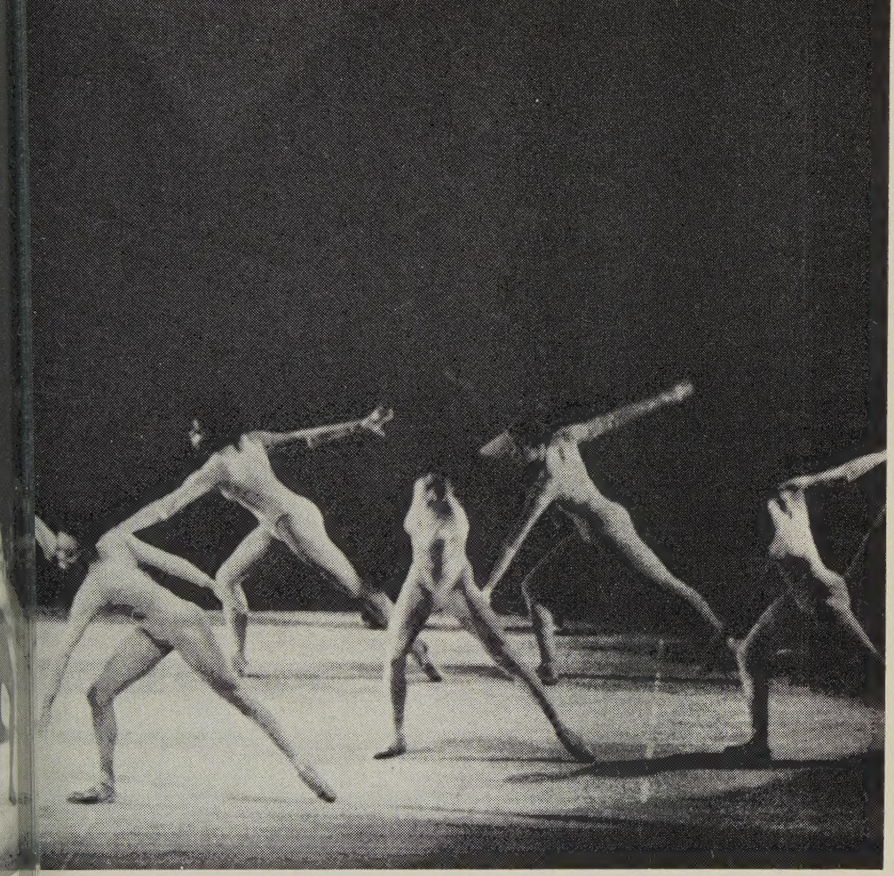


Early this year a concert of classical dance was presented New York's Guggenheim Museum and it was perhaps one the most overdue concerts in the city's cultural history.

The company of performer was the Dance Theatre of Harlem—a group of young dance who were all obviously talent conspicuously dedicated, and uniformly black. New York



Photos (including cover) by Eva Rubinstein

THE DANCE THEATRE OF HARLEM

BY BRIAN VACHON

had never had a company of black classical dancers before. A lot of New Yorkers thought they would never see one.

Black dance? That's tap-dancing, right? Or maybe jitterbug or rock or maybe at the very best, primitive modern. But black ballet? No way.

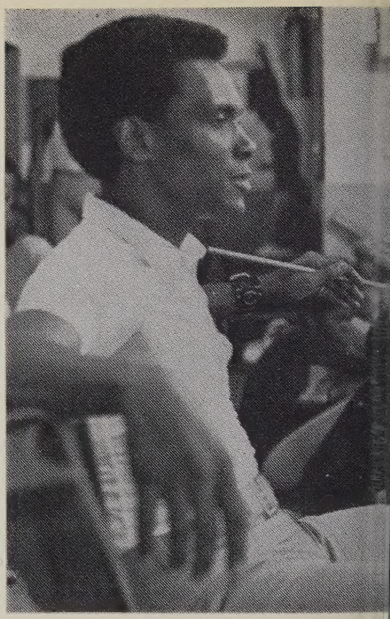
And Harlem. How are you going to find and train a group of young classical artists from New York's roughest ghetto? Harlem might be a place where you have to be on your toes, but not in toe shoes. Classical dancers just can't emerge from that kind of environment. Right?

"Pure nonsense," says Arthur Mitchell, the Dance Theatre's artistic director (above left). "There is no reason at all why black children can't be classical dancers. In Harlem, there just never was an opportunity before."

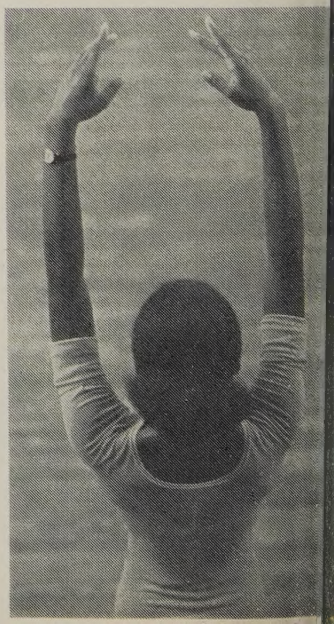
Mitchell talks matter-of-factly about Harlem children who have been rootless, unmotivated, lacking something to latch on to. "Instead of working toward something, the average kid is floundering. Everything is so monetary, so commercial."

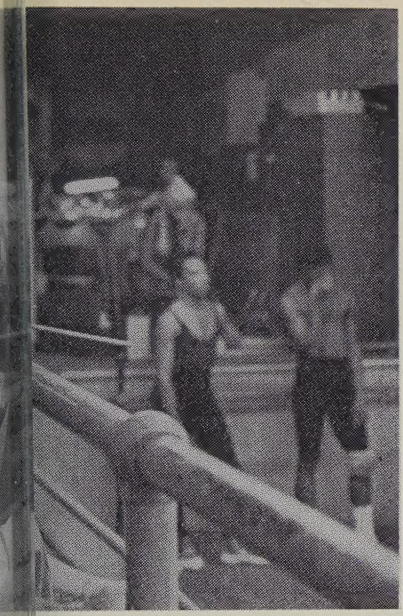
To the 24 young people who make up the Harlem Dance Theatre, and to the hundreds of other Harlem youngsters who attend classes at the Dance Theatre's School, there is now something very definite to work toward—artistic excellence—Mitchell's minimum standard.

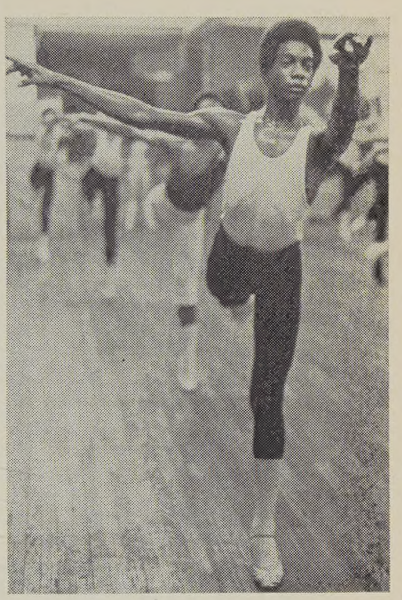
Former high school drop-outs are now making high grades in the Professional Children's

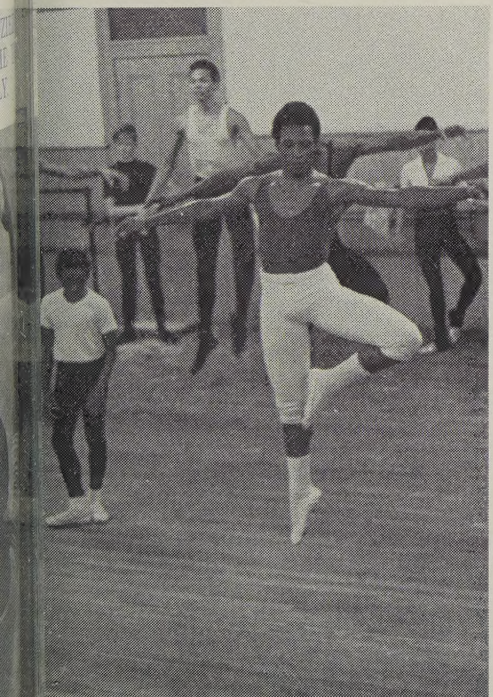


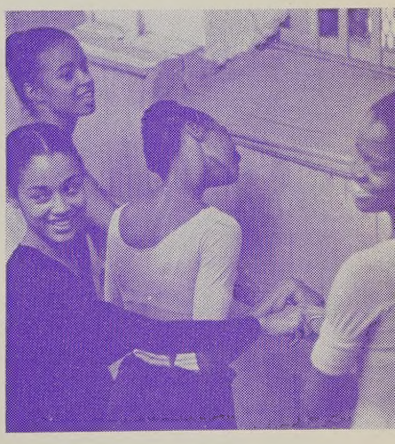
THE PACE IS FRENZIED —THERE'S NO TIME TO DO THINGS SLOWLY.











School while also cramming many grueling hours of exercise and rehearsal into every day. Students who were recently restless and goal-less are now enthusiastic participants in an art form and life style that they embrace totally.

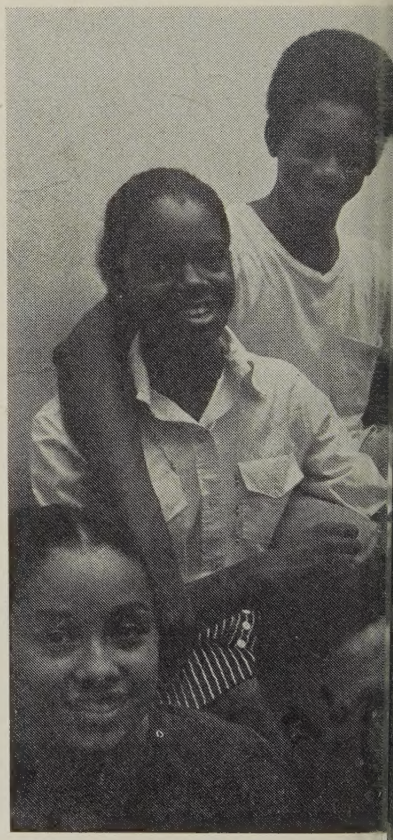
"Do you know what I used to do?" says 15-year-old Ronald Perry, a young lead in the dance company. "I used to spend every waking hour in front of a television set. That's all I wanted to do. I didn't want to go out of the house. I didn't want to do anything."

At the suggestion of a friend, Ronald's mother took him to Mitchell's newly-opened school. "At first I was only taking lessons every Saturday and I wasn't really very fazed by it," he says. "But Mr. Mitchell kept pushing me and encouraging me and I got to like it. Then I got to love it. Now dance is the most important thing in my life."

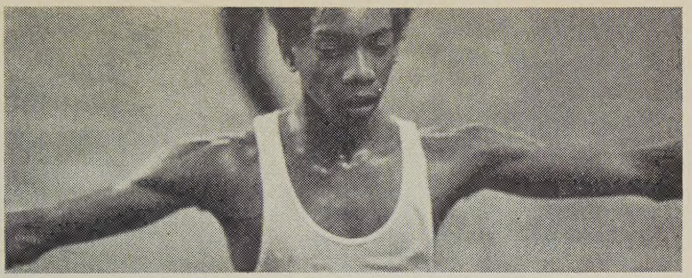
"He requires a lot from us," says Ronald of the school's fiercely energetic director. "But we give of ourselves freely, because we respect him and his talent. For me, I need a strong hand to keep me in line. Mr. Mitchell gives me that hand."

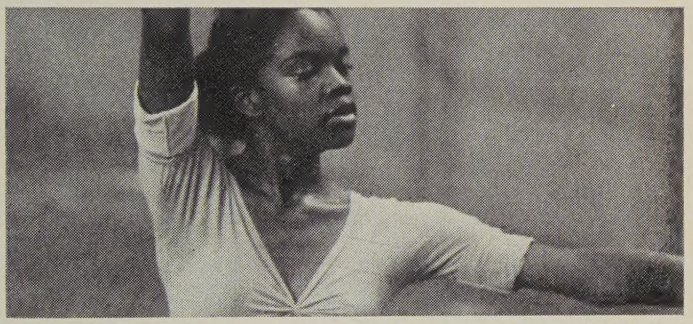
Cassandra Phifer, a 15-year-old apprentice in the company (who is frequently given leading roles) agrees that dedication to dance means sacrifice.

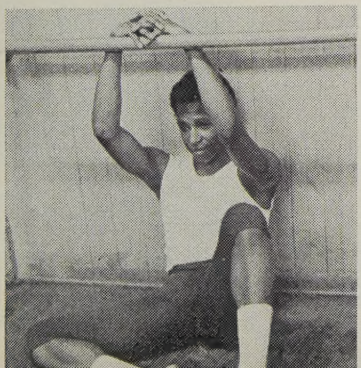
"It was a choice I had to make and I chose this one. It means I have to eat a certain way and get a certain amount of



"WHY SHOULD I BE IN BRAZIL WHEN I COULD BE DOING SOMETHING IN MY OWN COUNTRY?" MITCHELL ASKED HIMSELF WHEN HE HEARD OF THE ASSASSINATION OF MARTIN LUTHER KING.







rest and I can't stay out late. I had to change a lot of things about my life. But I want to be a professional dancer."

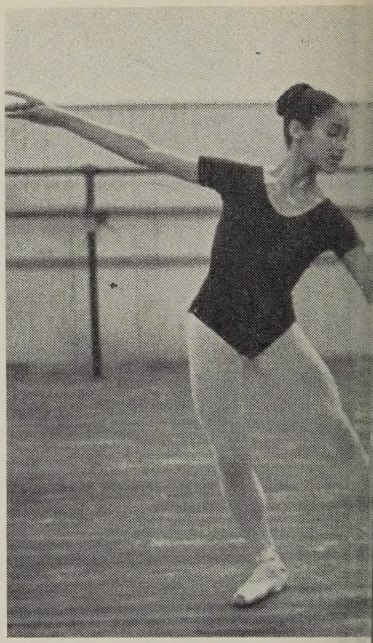
Mrs. Edward Moore, whose 17-year-old son has been in the Harlem Dance Theatre for almost two years, says some of his friends used to make fun of him for his devotion to a "sissy" preoccupation. "But he never complained. It was what he wanted to do and nothing anyone said really bothered him.

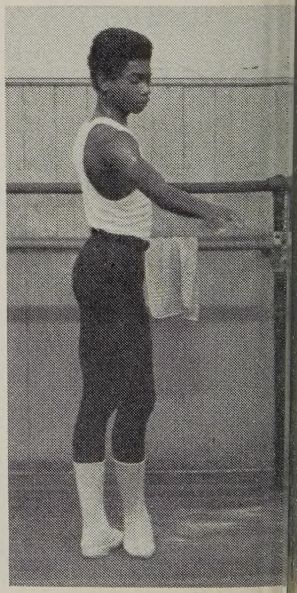
"And am I proud of him? I couldn't be prouder."

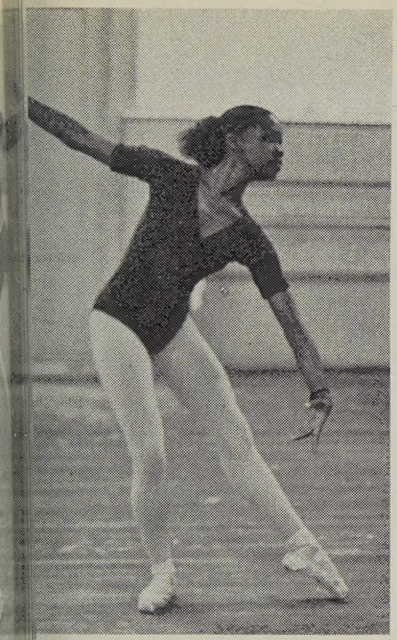
Mitchell's dream is to bring this kind of pride and dedication to many more black children from in and around the Harlem community. An ex-shoeshine boy and tap dancer born and raised in Harlem, he is now one of the few black classical dancers performing in a major company, (Balanchine's renowned New York City Ballet) and one of the world's best classical dancers of any color.

But his first love is the Harlem Dance Company and School where the emphasis is on crash-course training in some of the world's most demanding traditional and modern ballet. That first love became a concrete reality in 1968.

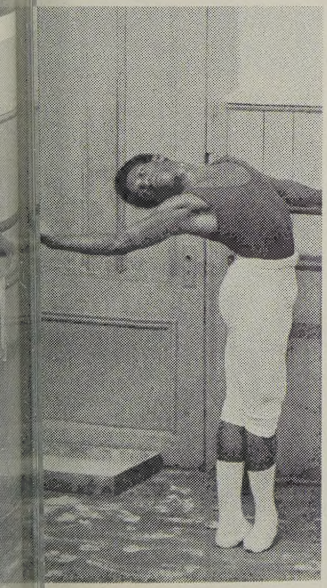
"I was returning home from Rio where I had been helping organize the Brazilian national ballet when I heard news of the assassination of Martin Luther King," Mitchell says. "I said to myself, 'why should I be going to Brazil when I could do







DEVOTION TO DANCE
MEANS EXERCISE,
THE RIGHT FOOD,
AND NO LATE HOURS.



something in my own country?' "

Mitchell returned to his own country—his own neighborhood—and began launching a campaign to raise money for the dance school. Private donors, led by Mrs. Alva B. Gimbel, were joined by the National Environment Touring Program, the New York State Council on the Arts and the Ford Foundation.

Within a short time, Mitchell was able to open his school in the basement of a church on Morningside Drive—an avenue which has long held Harlem in and the white world out.

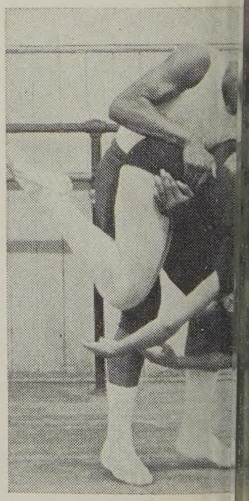
Thirty young students initially began the classes which cost $1 a lesson. But within only a few months, the enrollment rose to over 200, and currently there are over 800 young blacks who take classical dance lessons at the Dance Theatre School.

When he can, Mitchell teaches classes and prepares choreography for the school. Six other instructors assist in lessons which last from one until five in the afternoon. The more advanced students—those who make up the school's performing company—spend six or more hours a day in the church basement or the nearby buildings converted into dance studios.

When they are not exercising or rehearsing, the Harlem Company keeps busy giving concerts in high schools throughout the Metropolitan area.

"We are always giving lectures and demonstrations for the Black population," Mitchell says.

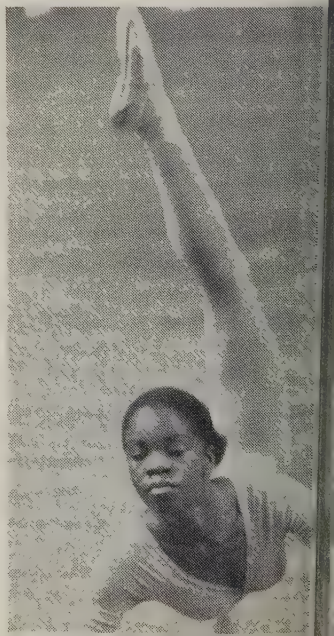
"MR. MITCHELL ASKS FOR OUR BEST," SAYS ONE STUDENT. "WE RESPECT HIS TALENT AND TRY TO GIVE IT."



"We carry the arts to the Black people and try to get to all of of the ghetto areas." The pace is always only slightly shy of frenzied. Mitchell himself says an ideal day for him "would contain 25 hours." His dancers have to stay almost as active. "We don't have time to do things slowly," he says. "Very few of the dancers had previous professional experience and they all have had a lot of learning to do in a very short period of time."

In an astonishingly short period of time, the company has performed in a number of high schools and colleges, toured the Caribbean and performed in cities throughout the East. When they made their debut at New York's ANTA Theater last month, one critic called the performance "a revelation." "The black community has finally found a classical dance company whose technique and energy is equal to virtually any throughout the world," another critic wrote.

But the black community actually found nothing. They *formed* something. Mitchell and an eager group of talented young performers have set a precedent—a precedent long overdue. It was the world of classical dance that found something—"ballet with soul" as Mitchell likes to say—a company that is predominantly black, but far more important, a company that is predominantly brilliant.



THE DANCE THEATRE IS PREDOMINANTLY BLACK. MORE IMPORTANT, IT IS PREDOMINANTLY BRILLIANT.

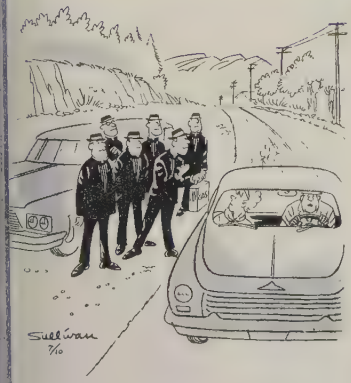
"Why, that's marvelous, young man! And how do these windows remind you of Billy Graham?"

Nothing Sacred

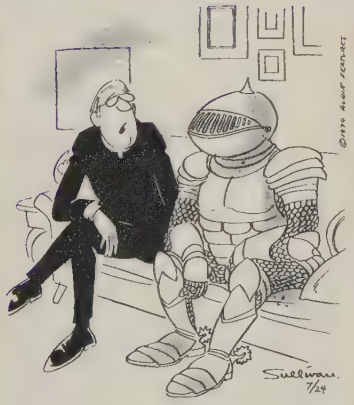
SOUL CHUCKLES BY SULLIVAN

"Oh, you'll get the hang of it! As you step through, you have to kind of swirl it around you—like this. . . ."

"So that's what opens your garage door! I always thought you just said a little prayer!"



"Not on your life—it could be a trick!"



"Please, Mr. Conway, I'm here to help! How long have you been afraid of God?"

TOUCH AND GO

COVER TO COVER

Congratulations for the thoroughness and professionalism of yo recent special issue on the Draft. (December 20, 1970). Both D Tarr and I, among others, read your magazine from cover to cove The admiration for your workmanship was universal. I am sure that th special issue will be of great value to counselors and young men acro the country. —**K.J.C., Selective Service System, Washington, D.C**

AN EX-AUSSIE SPEAKS

How did you do it? Two beautiful articles on Australia in the sam issue! I've just returned from there as an AFS student and thorough enjoyed both the surfing article and the one on the AFS student. more people could experience a year in another culture and learn understand its people, its good and bad points, then maybe some di there could be world peace and understanding. —**A.L., Stow, Oh**

AN OLD FRIEND

I enjoyed YOUTH in high school when we received it at our chur group. Now that I'm in college I'd like to start reading it agai The articles and poems are fantastic! —**P.K., Brookings, S.**

HURRY, PLEASE!

I would really like to subscribe to YOUTH so I could have it myself. I've been reading my humanities teacher's copy and I thi it's just great! I especially liked the calendar in the January issue the sayings were far out. I have some friends who want to get magazine, too, so hurry and answer! **P.B., Kane,**

FROM OUT OF THE WEST . . .

Please begin a subscription for ten copies of YOUTH to be sent my church. While our own denomination has a magazine, yours see to be more readable. —**M.O., Santa Monica, C**

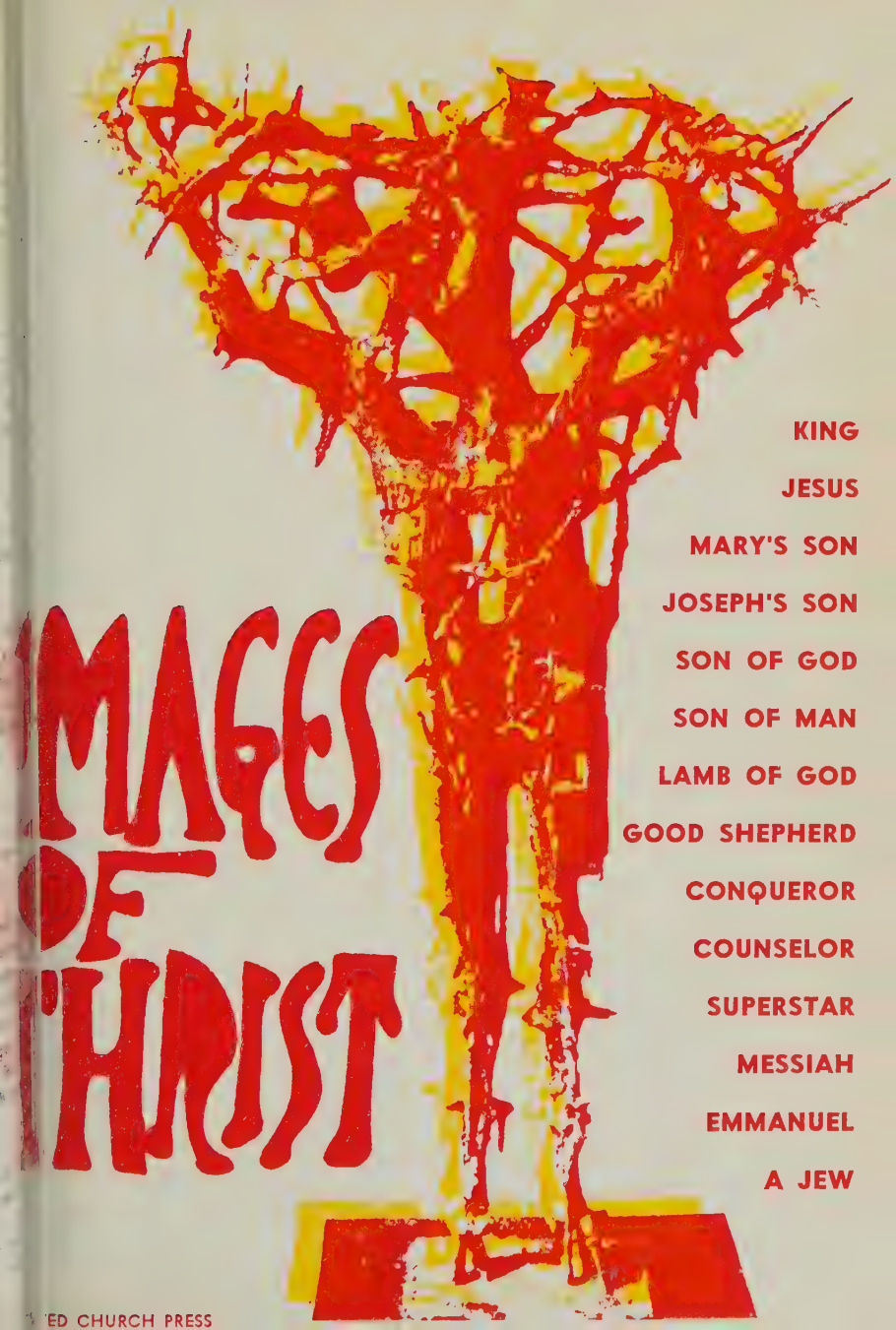
ANTI-RIGHTEOUS INDIGNATION

Your wide-ranging concern for man, your editorial honesty and joyous elan of your format consistently achieve an excellence wh leaves me struggling for new phrases to express my gratitude. have obviously read your New Testament well—unlike some of y critics. Some of them betray a mindset which recalls the (no do good, church-going) matron who phoned the **Washington Star,** raged by its photographs from the **My Lai** massacre. The murde children were naked! —**N.W., Marion,**

SUPER-YOUTH!

Your January issue is SUPER! The new format is GREAT! Do have any extra 1971 calendars? —**J.S., Madison, W**

The few extra calendars we have printed are not for sale, but being used as a bonus gift for new subscribers. —**The Edi**



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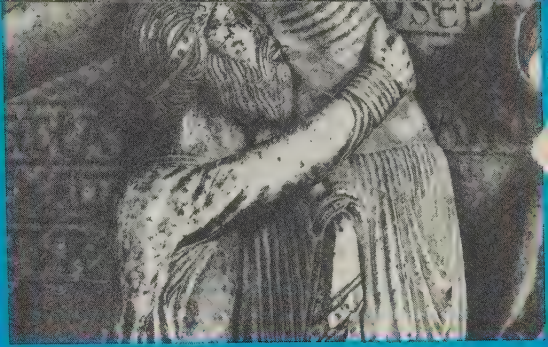


appealing plumpness of the babe was adopted by the artist.

Crucified. The one who was put to death on a whole variety of crosses. The Christ whom death could not destroy.

Black man, white man, yellow man . . . He is the man, so of course the artist made him the man he knows. Universality knows both color, and no color.

Hero. Michelangelo's Christ is the hero who judges the world. Today, at the end of the modern (Renaissance) world, the rock singer wonders if Christ is a "superstar." The Counter-Reformation in the Roman Catholic Church did not like Michelangelo especially (its popes were offended by nudity in the Sistine Chapel), but it liked supermen, and its artists gave Christ and the Christ event imperial trappings.

Anti-Hero. Rembrandt, the Protestant artist, went in the opposite direction. Creation did not shudder for Jesus' birth as Rembrandt saw it. The Christ child was completely human,

completely poor and had no props to help the believer believe.

"It is that unbelievable relation between God's mercy and man's misery which Rembrandt meant to express in his paintings," comments W. A. Visser 't Hooft.

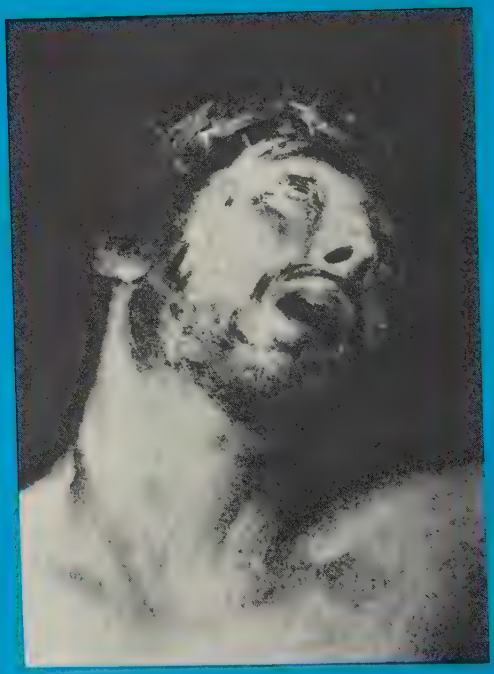
The commonest among the common was the Savior. Miserable and outcast by his own society, Rembrandt often painted his own face and called it Christ!

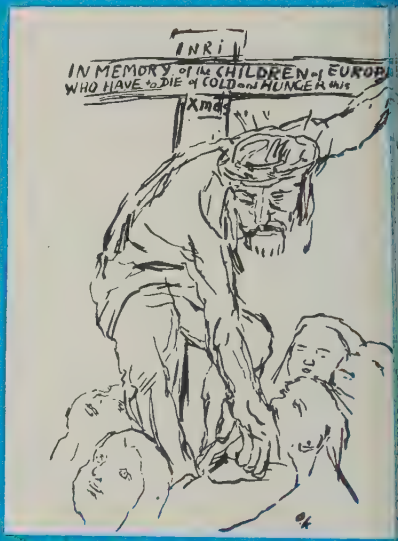
can modern man image christ?

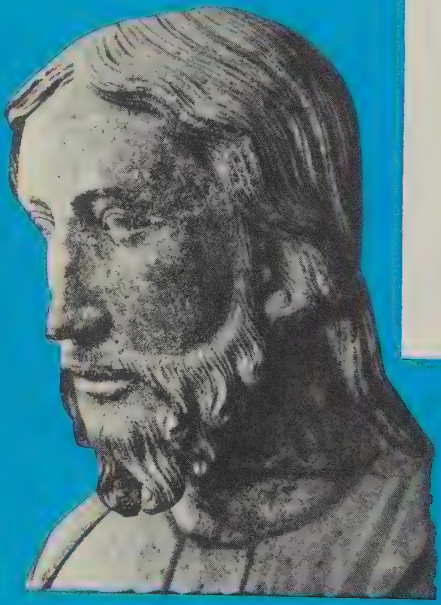
Paul Tillich was one of the most influential of modern theologians. He often said that it was impossible for a modern artist to paint Christ, although when questioned about it near the end of his life, Tillich said he had modified his position—he had seen too many of the paintings of Christ by Rouault.

> "My father was highly pleased, *finally* to see one of his works in a church."
>
> —Rouault's daughter, when a window by her father was installed in the Catholic Church at Assy, France.

Reacting against the sweet heroism that pervaded many of the paintings of Christ in the last two or three centuries, many artists would have nothing to do with the subject, or they would produce images that offended the taste of those reared on pretty pictures. The official church commissions for Christ works avoided anything that was rugged, violent, brutal and hard.




INRI
IN MEMORY of the CHILDREN of EUROPE
WHO HAVE to DIE of COLD and HUNGER this
Xmas



IMAGES of CHRIST who was / is he?

by roger ortmayer

Jesus was a man with an identity problem. Which is to say he was/is thoroughly modern. "Who am I?" . . . "Who are you?" are the most persistent, and passionate, questions asked . . . from Willy Loman in *Death of a Salesman* and the latest Dustin Hoffman flick, to the Gospels.

There remains much argument among scholars as to exactly what Jesus' own self-consciousness was. The New Testament indicates he had both a sense of vocation and of mission, but he was secretive about his identity. Even when he affirmed Peter's claim that he was the Christ, he demanded secrecy on the subject both from Peter and from the rest of the disciples.

> "Who do people say the Son of Man is?"
> "Well, some say John the Baptist," they told him. "Some say Elijah, others Jeremiah or one of the prophets."
> "But what about you?" he said to them. "Who do you say that I am?"
> Simon Peter answered, "You? You are Christ, the Son of the living God!"
>
> —Matthew 16:13-16

Thus, for believers the question is asked: "What about you? Who do you say that I am?" And it is in responding to this question that art in the Christian community has mostly been about.

a man with connections

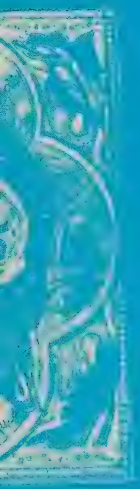
Most of the titles given Jesus have to do with his connections, his relations: Son of God, Son of Man, David, Mary. There is nothing in the record to indicate that he thought anything about such matters. But those who came along to call out his name felt it necessary to establish his legitimacy. In a world of tribes and kingdoms that is required if you are going to rule. Your connections must be impeccable.

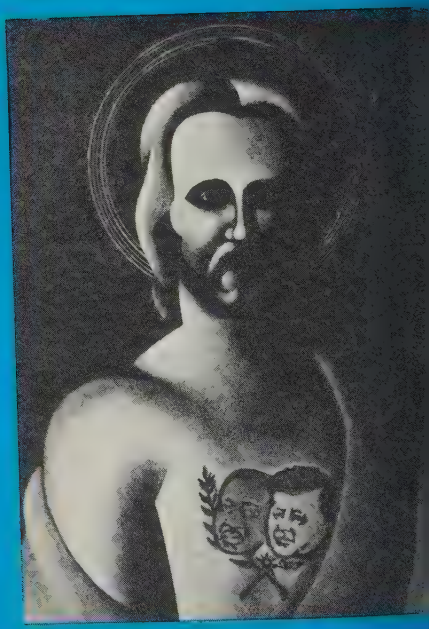
So he had to be of the tribe of Abraham and Isaac. His direct family line had to be from David, the one who brought the Israelite tribes together in unity. Jesus was, therefore, tied to most of those persons in history whom the Jews looked back upon as the forerunners of their people and their faith.

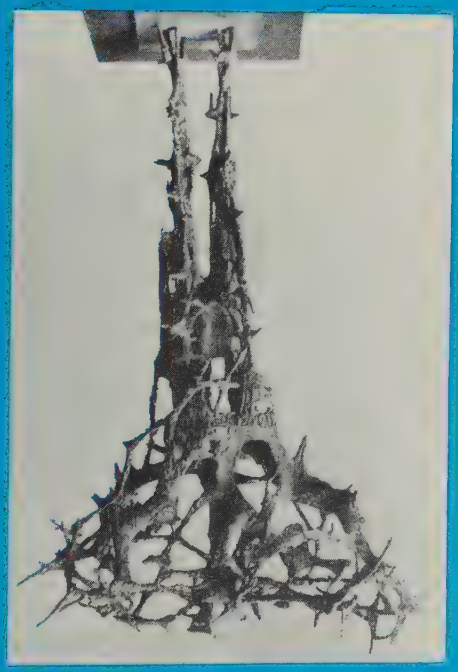
However glamorous, these people were not enough to establish legitimacy for the Messiah. The Messiah could not be bound by the royal kingdoms of this world, but rather by the real world in which most people live. So Jesus kept insisting upon such things as being a servant (slave) to all, upon washing the feet of the disciples, upon caring for the poor, the outcast, the exploited. He came close to deriding the rich and the powerful. It was Dives, the miserable beggar who made it to the new kingdom, not Lazarus, the rich man. Jesus had a way of reversing royal values.

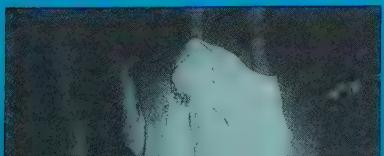
The ruler of all kingdoms was God. To be the Son of God required some special "heavenly" connections. For example, Mary's discovery that she would bear Jesus came from an extra-terrestrial being, an angel. Then a special star was set in the sky to show other rulers the way to Bethlehem—to say nothing about an angelic chorus telling about the birth. The birth itself was an event that convulsed creation.

But such displays tended back to the elitist role. This was not too bothersome when the kingdom was only seen in imperial terms. But what if Christ were a slave, or at best, the politically suspect son of a carpenter in an obscure part of the Roman world?









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Santa Maria Assunta

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25 **The Temptation of Christ** (painting)
Rhodesian artist, contemporary
Rhodesia, Africa; Makerere College
© Harper and Row, 1962

26 **Suffering Jesus** (oil painting)
Simon Marmion, French, 1425-1489
Strasbourg, France; Museum of Fine Arts
© Les Edition Nomis, Paris

27 **The Crucifixion** (detail of oil painting)
Francisco de Goya y Lucientes, 1746-1828
Prado Museum; Madrid, Spain
© Harry Abrams, Inc., N.Y., 1960

28 **Christ on the Cross** (oil painting)
Diego Velasquez, 1599-1660
Prado Museum; Madrid, Spain
© Braun et Cie, Paris; S.J. Herrmann, N.Y., N.Y.

29 **The Holy Family** (carved and painted wood)
Ondo Florin, Nigerian contemporary artist
© Harper and Row, N.Y., N.Y., 1962

30 **The Savior of the World** (painting on glass)
Silesia, Czechoslovakia
© Harper and Row, N.Y., N.Y., 1962

31 **The Glorious Christ** (oil painting detail)
Jan van Eyck, 1380-1441
Ghent Belgium, altarpiece in St. Bavon Church
© Park-Vitgaven

32 **The Baptism of Christ** (water color painting)
Frank Wesley, Indian contemporary artist
© Harper and Row, N.Y., N.Y., 1962

33 **Christ Healing the Sick** (etching)
Rembrandt van Ryn, Dutch, 1606-1669
Pierpont Morgan Library, N.Y., N.Y.
© Harper and Row, 1964

34 **The Crucifixion** (wood carving)
Contemporary artist, west Pacific region
© Harper and Row, N.Y., N.Y., 1962

35 **Jesus, The Healer** (metal sculpture)
Edoardo Alfieri, contemporary Italian
© Pro Civitate Christiana, Assisi, Italy, 1964

36 **Cross** (Champlevé enamel and gilt copper)
Master of Grandmont Altar, Limosin, France, 1190
Cleveland Museum of Art, gift from J.H. Wade
© Cleveland Museum of Art, 1967
Photo courtesy of Cleveland Museum of Art

37 **America's Two Assassinated Martyrs**
(cover painting on Ramparts magazine)
© Ramparts, N.Y. 1968

38 **Blac**
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39 **Chri**
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41 **The**
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43 **The**
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Match the numbers on the diagram with the numbers below to identify post

All photos by John Goodwin except where noted.

The Way of the Cross (detail, bronze casting)
Bertin Ahrin, contemporary African
Dahomey, Africa
© **Pro Civitate Christiana, Assisi, Italy, 1963**

Christ Between His Parents,
Returning from the Temple (etching)
Rembrandt van Ryn, Dutch 1606-1669
The Metropolitan Museum of Art, N.Y., N.Y.
© **The Meriden Gravure Co., Meriden, Conn.**

Virgin and Suckling Christ Child (carved ivory)
French artist, early 14th century
Musée des Antiquités de la Siene-Inferieure
© **Cleveland Museum of Art, 1967**

The Lord is Our Judge (water color)
French artist; a page from the Bible Moralisée, ca. 1250
Bodlian Library, London
© **S.P.C.K., Northumberland Ave., London**

The Face of the Pantocrator (detail of fresco)
Romanesque, 12th century
Catalonia, Spain; The apse of San Clementa de Tahull
© **Hallwag Ltd., Berne, Switzerland, 1962**

The Last Judgement (detail of fresco)
Michelangelo 1475-1564
Rome, Italy; Sistine Chapel, The Vatican
© **Foto Edezioni Artistiche Giordani, Vatican, 1961**

Crucifix (tempera, detail)
Coppo de Marcovaldo, Italian, late 1250's
© **Time, Inc., N.Y., N.Y., 1967**

Christ Before Pilate (wood carving)
Nigerian artist
© **Harper and Row, N.Y., N.Y., 1962**

Go Ye Into All the World and Preach the Gospel
Viet Nam artist
© **Harper and Row, N.Y., N.Y., 1962**

Entry into Jerusalem (fresco)
Angelico, Italian, 1387-1455
St. Mark's Church, Florence, Italy
© **S.P.C.K., Marylebone Rd., London, England**

Crucifixion (oil painting)
Antonello de Messina, Italian, 1403-1479
National Gallery, London, England
© **S.P.C.K., Marylebone Rd., London, England**

Christ in Majesty (stone carving)
West Facade over the portal, 13th Century
Chartres Cathedral, Chartres, France
© **Clouvet**

13 **The Deposition** (marble carving
Benedetto Antelami, Italy
Parma, Italy; The Cathedral of
© **Time, Inc., N.Y., N.Y., 1967**

14 **Christ** (mosaic)
Byzantine artist, 13th century
Istanbul, Turkey; Church of the
© **Prentice Hall, 1962**

15 **Crucifixion** (wood carving)
Luigi Brozzini (contemporary)
© **Pro Civitate, Assisi, Italy, 1964**

16 **The Miracle at the Marriage in**
Haitian artist, contemporary
Port-au-Prince, Haiti; The Cathe
© **Harper and Row, N.Y., N.Y., 19**

17 **Pieta** (carved and painted Lind
German artist, about 1435 near
Metropolitan Museum of Art, N
© **Draeger, Paris**

18 **The Good Shepherd** (marble c
Roman artist, ca. 210 AD
Rome, Italy, Lateran Museum
© **American Heritage, Inc., N.Y., N**

19 **The Virgin and Child** (water co
Korean artist, contemporary
© **Harper and Row, N.Y., N.Y., 19**

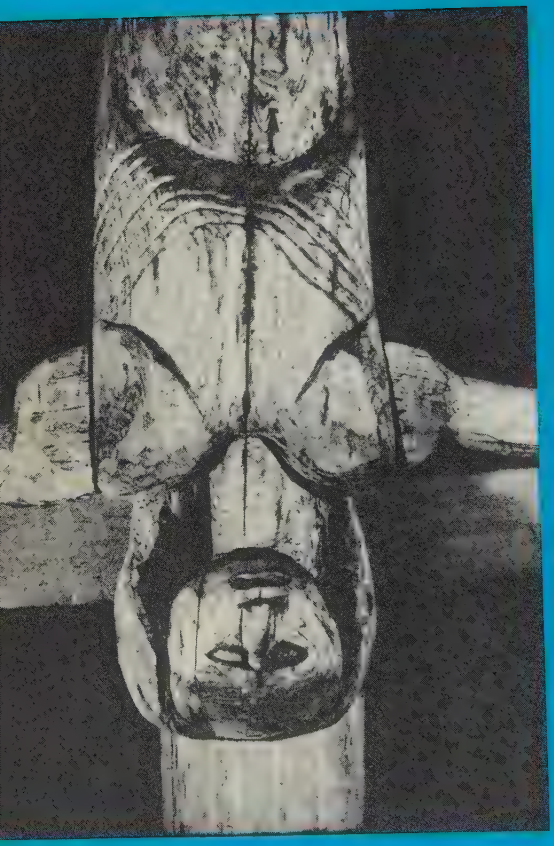
20 **Madonna and Child** (carved m
Michelangelo, 1475-1564
Bruges, Belgium; Church of No
© **Oxford University Press, N.Y., N.**

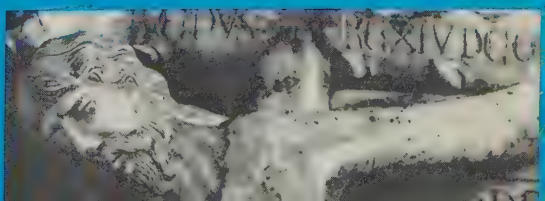
21 **Head of Christ** (oil painting)
Rembrandt van Ryn, Dutch, 160
The Metropolitan Museum, N.Y
© **Draeger, Paris**

22 **Christ as Saviour** (oil painting)
Antonello da Messina, Italy 14
National Gallery, London
© **Harper and Row, 1964**

23 **Christ Seated Disputing with th**
Rembrandt van Ryn, Dutch 160
The Metropolitan Museum of A
© **Meriden Gravure Co., Meriden,**

24 **Jesus Washing Peter's Feet** (bo
Leopold Marboeuf
Frère Jacques Missal, 1962
© **Temple Gate, Springfield, Ill.**





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Cartoon by R. Cobb/All rights reserved

believing?

It is easy to say he was a small man, or a large man with long hair and a beard. That he was black or white or yellow or orange, that he wore a white robe and went about the land on a donkey. What is much more meaningful is what he is and taught. Christ is the man who is the epitome of truth, mercy and righteousness—not just a man in a white robe.
—Mark Wakefield, 16, Annandale, Va.

I would describe Jesus Christ as a Superstar—a Peace-loving Freak! I would like to think he really existed. I think we need a Jesus Christ today. —Jeff Lynn, 16, White Plains, N.Y.

My biggest hang-up about Jesus Christ is that he was always described as mild which gives the connotation of being weak.
—Kristy Dunbar. 18, New Phila., Ohio

I think Jesus was a man born of mortal beings who was endowed with sensitivity towards people, great intelligence, self control and love. If I didn't have Jesus as an example of love I would not be able to believe the principles of Christianity. —Jeff Ward, 16, Evansville, Wisc.

Jesus radiated a sense of wholesome being, and because of this he drew all sorts of people to him.
—Beth Boynton, 16, Chagrin Falls, Ohio

If Jesus just "popped up" somewhere and started preaching in the streets, the police would probably arrest him for disturbing the peace. —Larry Moffatt, 15, Montclair, N.J.

When all seems bad, corrupted, hypocritical, I could run away from it; only the firm knowledge and belief that there is Someone who loves and cares about me, who forgives my mistakes if I am sorry for them, someone I can tell all my concerns to and know I've been heard—that gives me the courage and strength to seek out the good and withstand the bad. —Pat Nance, 17, Little Rock, Ark.

I don't believe Jesus was Christ. A man, a leader, yes, but not divine. Possibly a son of God, but I, too, am a child of God. —Pam Luecke, 17, Northfield, Minn.

is seeing

I believe Jesus existed, but I don't understand all he did.
—Stephanie Ronald, 14, Taylor, Mich.

In Sunday School they portray him as a man in clean, white robes and long, carefully combed hair who spoke gentle words and had children following him around. This just couldn't be true. To rub so many people the wrong way, he was probably a noisy, dirty trouble-maker. Christ is the symbol of revolution, of loyalty, and of acting in ways you feel are right.
—Alan Richardson, 15, Seattle, Wash.

There is a little bit of Jesus in us all every time we do a loving deed or struggle toward a more loving world.
—Steve Wolff, 17, Culver City, Calif.

My biggest hang-up about Jesus Christ is that his name is one of my habitual oaths. —Mary Sulzer, 16, Monroe, Wisc.

When I think of Christ I think of a man who fought the evils, the violence, the hate and ugliness in the world and won just by using the power of love.
—Karen Westerhold, 17, Dawson, Ill.

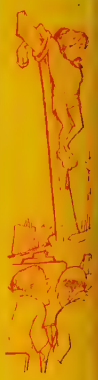
Jesus Christ can let you see yourself as a beautiful person with something to contribute to life.
—Sharon Snyder, 18, Ft. Wayne, Ind.

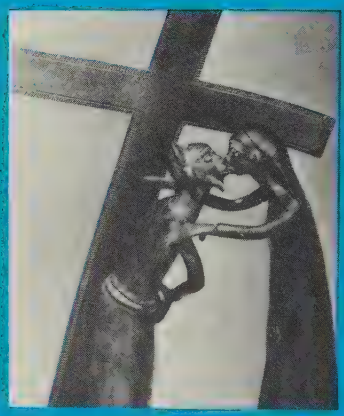
My biggest hang-up about Jesus Christ is the way he died. I can't think of any way of dying that is more terrifying. When he said to forgive them, well, in my opinion it takes more than a human to do that. —Mike Erickson, 15, Indianapolis, Ind.

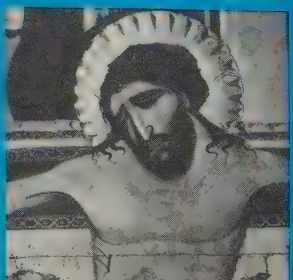
In your entire life have you ever known a man who answered so many questions with questions?
—Mary Sulzer, 16, Monroe, Wisc.

I picture him as a happy man, not like that type portrayed in some pictures as angelic and completely bored. How could a person who led such a life have such a sad, plain face?
—Ken Tapscott, 14, Columbus, Ga.

I wish he knew how much I love him!
—Chris Upton, 17, Montclair, N.J.







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Baptist Church
and Associates, 1971

Devil (engraving)
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Assisi, Italy, 1964

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N.Y., 1962

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Chapel
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ainting)

Mr. John W. Turnbull
llery, N.Y., N.Y., 1970

Cathedral, 13th Century

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New York
N.Y., N.Y.

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, New York City

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S. Hermann, N.Y.

RENA HANSEN COMMENTS . . .

People have been making images of Jesus for almost 2000 years. I have chosen for this poster 50 out of hundreds that were available. I looked for pictures that seemed alive, ones that I responded to strongly. As I searched I chose as wide a spread in time and space as possible, from 210 AD to the present, and from Europe, Asia, Africa, and the Americas. Some of these we weren't able to get permission to use. We are grateful to those who allowed us to reproduce their pictures.

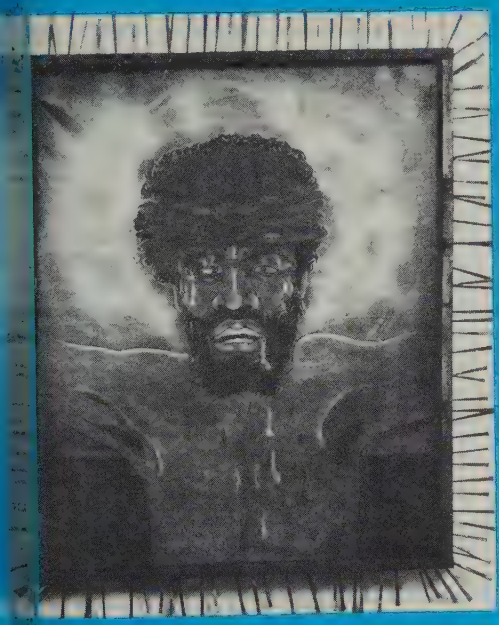
I searched the faces of Jesus I found. I discovered that the final selection is, not surprisingly, dominated by heads and crucifixes. Next in number are portrayals of Jesus as a baby with his mother and as a beardless youth. There are several scenes of his ministry as teacher and healer. After the resurrection, Jesus is portrayed as king, pope and world savior.

The Pieta, Mary holding her dead son, is a subject often used by artists, but I chose only one. Here, Mary is really more important than Jesus, and this poster is centered on Jesus.

I arranged the images in three galaxies organized around centrally-placed trial and temptation scenes. Almost every "head" has a matching crucifix near it that I felt to be related in feeling. The large cross with its resurrected Christ and accompanying saints and angels identifies the poster from a distance.

Subject matter groups are printed in matching colors and placed at random over the page—a collage, not a narrative arrangement.

DESIGN BY RENA HANSEN © UNITED CHURCH PRESS



returned Jesus, "without your really knowing me, Philip? The man who has seen me has seen the Father . . ."

—John 14:8-9

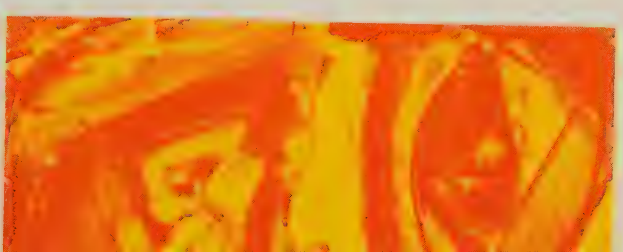
At the same time they believed that Christ was truly divine, so while the human image was demanded, it must not be too "carnal." Christianity, as a religion of the incarnation, sought the human image. They said that no longer was Christ to be represented by John the Baptist pointing a finger at a lamb, but by the actual visages of man.

Responding to such a demand, the artists produced icons, which are images related to the liturgical services of the church. It was art that had a function both to represent Christ, but it also had to *be*; that is, in itself it was considered an integral part of religious life.

"Icons are born of art and should remain in the realm of art. While founded on tradition, the icon has its own life and its place in modern art. . . . The painting of icons is a vision of God, a knowledge of God, a testimony given in the realm of art."

—Nicholas J. Samra

For the artist this was quite a task. The painter was required to go through a rigorous period of preparation before painting an icon, a time of prayer, fasting and meditation. He was asked to be a theologian as well as an artist. He also had to follow a "canon" of materials and technique. It produced a style of Christ image that dominated Christianity for over 1000 years and still does so in the Orthodox tradition.



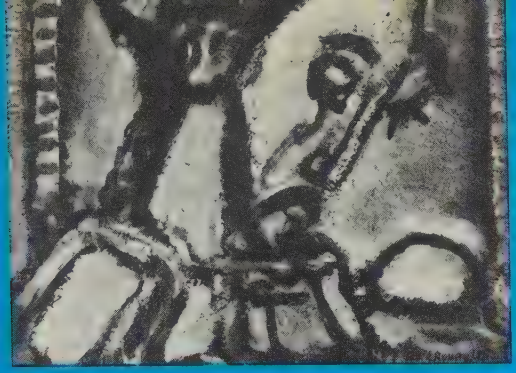
artist as image maker

Many of the early Christians were suspicious of visual images. It was felt that images and idolatry went together; therefore, to keep pure from idolatry they should avoid the use of images. Which led directly into another heresy—the dehumanizing of faith. When Christ is believed too holy to be pictured, he tends to be outside this world. This may be good for keeping him pure and uncontaminated, but it is false Christianity.

Those first Christians who wanted no images could not get along without representations, so they used monograms and Christmons such as the Chi Rho, IHS, and INRI. Or, searching for something a bit less abstract, they made use of the head of a lamb crowned with a tri-part halo indicating divinity.

This tendency toward other-worldliness was in obvious conflict with the Gospel. Finally, one of the councils of the early church took official action. The Church Fathers said that as long as they believed in the "incarnation" (the doctrine which states that God became truly man in Jesus), then Christ had to be shown realistically as a man.

Then Philip said to him, "Show us the Father, Lord, and we shall be satisfied."



IHS
XPS

But even that is a matter of interpretation. What the viewer may call brutal, the artist may call lovely. German expressionism, for example, produced many Christ images. The churches ignored them, or condemned them as being in bad taste. Looked at as art, or from any kind of theological perspective, they are valid and worthy works—and actually closer to the style of Christian art in the first millenium than any of the romantic sweet stuff from the nineteenth century, or the drivel of official Christianity.

> ". . . the artist . . . is bound to the world. Whether he deals with the world in forms that are harmonious or dissonant, forms that disclose an ideal or a bitter vision, the bondage remains. And all his efforts are ultimately a kind of tender celebration." —Joseph Sittler

The triumph of the icon in early Christendom established the legitimacy of Christ images. It did so in a most serious manner. The icon was more than a representation. It was a presence. *Being* was revealed. Such works were much more than just *about* someone.

Today's artist is once more working at "being" and "presence." The work of art is not so much a representation of something else as it is a work complete in itself. So much modern art does not look like anything—it simply *is*. It is not about anything. It is!

That is the most important thing one can say of Christ, too.

He is!

Roger Ortmayer is Executive Director, Department of Church and Culture, National Council of the Churches of Christ, U.S.A.

Rena Hansen is Assistant to Rev. Ortmayer. Rena is also Minister for the Visual Arts at St. Clement's Episcopal Church in New York City.

what did he look like?

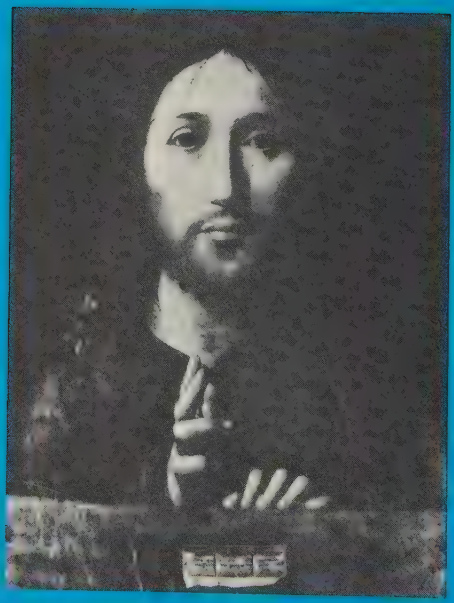
No one in the early Christendom seems to have been the least bit interested in what Jesus may have looked like. They inquired, rather, into who he was and what he did. They were interested in *being*. Appearances were guides to a deeper reality, they thought. Therefore, he was pictured in a variety of ways.

Good Shepherd. Some of the earliest works show him as a beardless, youthful sheep herder. He carries a sheep about his neck, or a herd follows him.

Teacher. This image seems to have cropped up somewhat later. Wisdom is not youthfulness, so Christ has a beard and furrows in his brow. He is a wise man.

Lord of Lords. The image in the high dome of Byzantine churches is the Pantocrator, Christ the Lord. His expression is distant, haughty, imperturbable.

A Child. It took quite a while for the child to become a baby. For 1500 years he was usually pictured as a little man. It was only with the coming of naturalism in the modern age that the



YOUTH MAGAZINE, 1505 RACE STREET, PHILADELPHIA, PA. 19102

CREATIVE ARTS '71

re's still time . . .

. . to enter Youth's Creative s Contest for 1971. But not h. So if you're the kind of per- who needs a deadline to write story or paint that picture ve got one—it's May 1 for all ies. But if you don't work quite well under pressure, take heart. UTH's Creative Arts Contest pens every year. All winners receive a $25 prize.

are the rules and guidelines:

u must be under 20 years of age.

ur entry must be your original work. It y be something you've done as a school signment, for your own enjoyment or mething created especially for the con- t—but it must be YOURS.

u may submit a total of five entries.

ntify each entry with the title of the k, your name, age, home address and rch affiliation, if any.

EATIVE WRITING ENTRIES CANNOT BE URNED. So please keep a copy of your k.

d your original entries to: CREATIVE TS AWARDS, YOUTH Magazine, Room 3, 1505 Race St., Philadelphia, Pa. 19102. er the judging is completed, all entries er than Creative Writing will be re- ed to you.

CREATIVE WRITING/Just about anything goes here—poetry, fiction, essays, plays, editorials, humor, satire, true-to-life stories—whatever form you like and feel you're best at. Keep a copy of your work for yourself, as creative writing entries cannot be returned.

ART WORK/We welcome any type of art work that can be reproduced in YOUTH magazine. This includes paintings, sketches, mosaics, prints, gags or editorial cartoons, story illustrations, graphic designs, or abstract art—any artistic expression of your own ideas or feelings. Because of mailing limitations, the size of the art work should not be larger than 12″ x 15″ or smaller than 4″ x 5″.

PHOTOGRAPHY/There is no limitation on subject matter. Send us a black and white print no larger than 12″ x 15″ nor smaller than 4″ x 5″. Write your name and address on the back of each photo so that it can be returned to you when the judging is complete.

SCULPTURE/If you've done a mobile, paper folding, wood carving or any piece of sculpture which you'd like to submit, send us one photo or a group of photos which best present all the dimensions of your work.

erich segal

At 32, Erich Segal is a marathon runner, a Yale professor and has written scholarly works as well as plays for stage and screen, including Yellow Submarine. **But he is better known for his novel,** Love Story, **which has left millions in tears and broken almost every publishing record. When Eleanor Moore interviewed him recently, he punctuated his statements with leaps and pounces:**

Classics scholar, popular novelist, Hollywood screenwriter, road-runner-athlete. How do you find the energy and the time?

Segal: Sometimes I konk out. Marshal MacLuhan says—and I don't believe everything he says, especially now that he's found out he's famous—that with a whole man there is no work involved. There's nothing I do that's work. The only thing I do that's the slightest bit difficult is that I'm teaching again.

I would think teaching would be an outlet for you!

Segal: No. It looks easy, but the preparation and the total, irrational fear takes a toll which is unbelievable. The older I get the harder it is to get up there. But if I just write outlines and read from the paper, I'll cease to be the teacher I was. People will say I've copped out.

How do you see your career now?

a'. Still, I see myself primarily a college professor who writes ...es. I'd like to do a movie a ...r. Having read my own reviews, I got confidence in myself as artist. I want to see what I can a Maybe I have something that grow into something better.

...eat about Love Story? Can you ...ain it's phenomenal popularity?

...al: A universality of topic. I ... It's number one now in ...ce, too. Oliver, the narrator the book, plays a sport that ...n't exist in France! The French ...t know what hockey is. On the ...r hand, they know what a guy ...r loves a girl is. In France, I ...the best literary review ever.

...ight did Le Monde say?

...al: **Le Monde! Le Monde!** Wh... you say **Le Monde?**

...en they are the most prestigious ...ch daily and carry the ...ummate literary opinion.

...al: I love you for saying that ...ure I just read it yesterday. ...ow the last line by heart. **...ain Segal nous a donné le livre ...personne n'oserai écrire et que le monde attendre."** Erich ... has given us the book that ...e dared to write and every ...was waiting for.

What do they mean, no one dared to write it?

Segal: They mean it's harder to write a clean book than a dirty book.

It's harder to be honest than cynical, to smile than to smirk?

Segal: Exactly.

The pendulum is swinging back?

Segal: That's not true because nobody goes into the store and says "I've got to have another clean book." They want something that honest—that's the most important thing. The absence of sex adds to the truth of it. I would no more tell you, the reader, about what Oliver and Jennifer did in the privacy of their room than Oliver would tell his roommate. And the readers understand why Oliver wouldn't tell his roommate.

How have young readers reacted to Love Story?

Segal: I have to say the reaction I've received from readers under 25 has been phenomenal. You just can't imagine the number of letters I get. The kids have discovered that they have been discovered. In other words, some one has said WOW, there's a book about youth today. What's nice is I've never known a book that has been read

by every member of a family and they sit down and discuss it. I got a letter from a lady in Detroit saying, "I've got a boy 14 and a girl 21 and a husband, and ever since the kids were little, we've never really had a single thing that we could discuss except Uncle Max's hernia. But we had a real discussion on Love Story. We sat down to dinner, and even my son who doesn't talk to any of us joined in."

I really loved that. I love my nine-year-old reader, too. That's the record. I get a lot of 12- and 13-year-olds who write, "When I say that Love Story is the best I've ever read, I don't want you to think it's the only book I've ever read."

Why pick Oliver for your hero?

Segal: Because he was a guy I knew and I loved this guy. He was rough and tender—the roughest ballplayer you ever saw. I mean, he was rough for precisely the same reasons Oliver was rough—because he was big but not **that** big. I admired this kid greatly, because he was all things the American dream should be, but with a sensitivity that was really super. And also, Oliver grows a whole generation in the course of the book. He really does learn something and go through changes. In the beginning, he's the hero of the 50's—athlete, smart guy, tough guy. The Don Juan, the swinger, who believed we did in the 50's, that a should never cry, stiff upper tough guy. John Wayne. T not what youth today would mire. It's more normal to accep man crying. It's not weak anym

The contemporary man is willin to bare his soul?

Segal: Exactly. And he's adm because of it.

But, of course, Oliver never does

Segal: Until the end. You can he goes full circle, and he real that it's okay, not only to love y father, but it's okay to cry.

But Jenny seems to start out as a complete person, whereas Oliv must grow.

Segal: Yes, Jenny starts out solutely sure of being a girl. solutely sure that she can say w ever she wants in whatever ma she wants.

Why did you pick Jenny?

Segal: I knew a girl like her She was ahead of her time especially ahead of mine. I d her when she was still single this was a good ten years ago.

Oh, I bet you've idealized her.

Segal: Not really, well, a little I suppose. But not really. talked that way. She had this

'ic ability, which scared me at time, of being able to see in- e you and see what you were king. And then, this fantastic derness. She was great. Still is.

at would have happened to m if she hadn't died?

ial: They would have lived hap- ever after, truly, truly, and t's why people cry. When you k about it, there's a fantastic etherness in this couple. They e passed through every bar- and they've got no secrets n one another. He knows how open up with her. He doesn't e to fake and be strong for her e anything other than what he They don't need other people, ties. It's not that they are anti- al, but just that they are so plete in and of themselves. I know people like this.

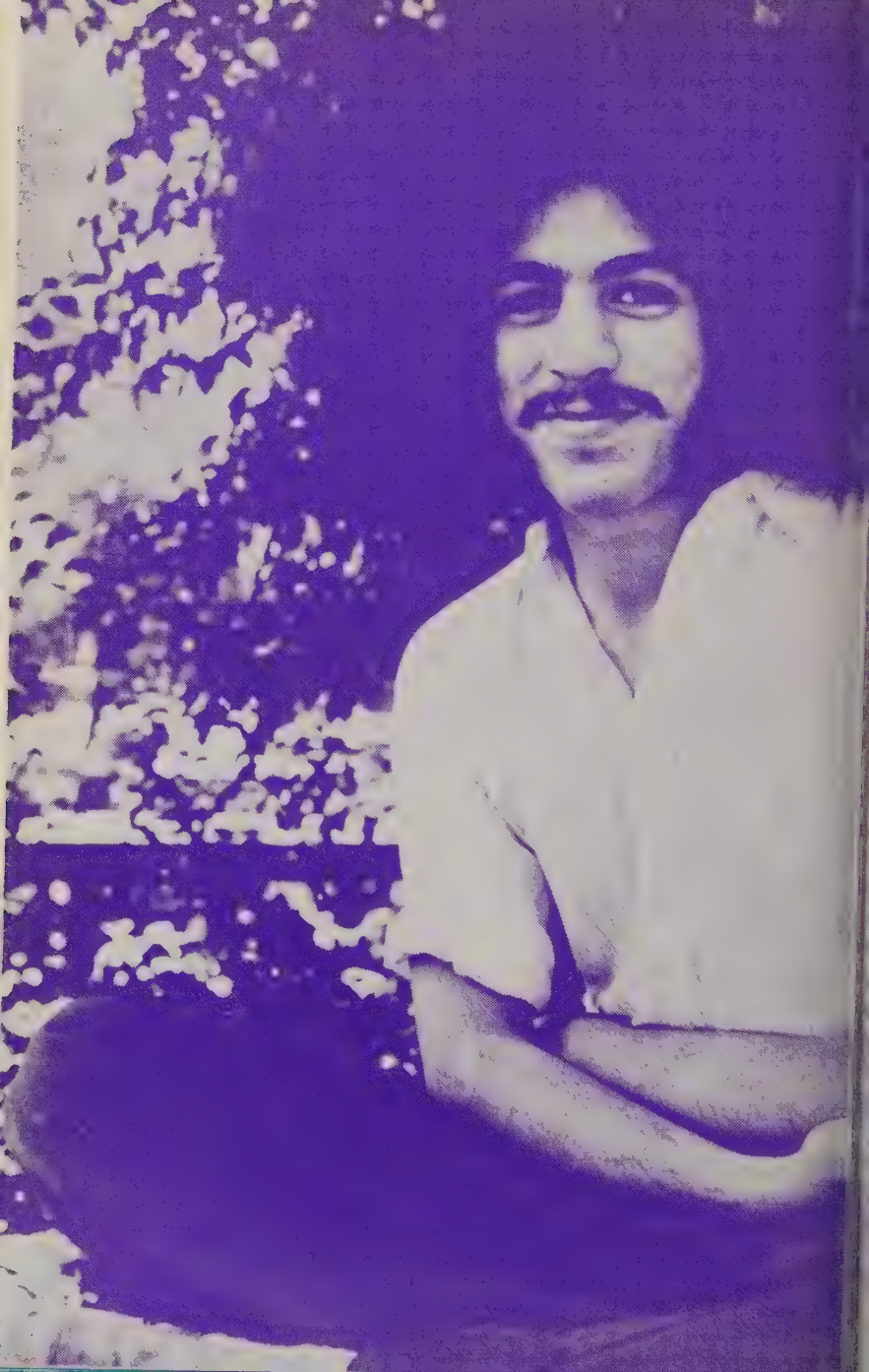
oung people really have nged their outlook so drastically n the 50's to the 70's, do you many more happy endings now?

al: Oh, sure, sure. At the age '2, I come from an era in which riage was a kind of unreality which two people entered. It n't real. Nowadays, I've really young people who run a con- t dialogue with one another, a g where a couple goes to sleep ight and can't wait to wake up in the morning and keep talking to one another. I really felt that about Oliver and Jenny. When people cry at the end, they cry not so much for the individuals as for the fact that a relationship that really could happen—is destroyed. There isn't anything that Jenny's got that any other girl couldn't have. Not one thing.

How were the reviews? Did you learn anything from them?

Segal: I learned more about Love Story from reading the French reviews because they have a sense of the cultural history. There is one review which explains better than anyone else why Love Story touches this generation. It says that the revolution we all talk of is not toward changing of institutions primarily, but toward the pre-eminent value of the individual. And there, you see, in that sense, Oliver and Jenny are apolitical hippies, because the most important thing to them is to be together with one another.

Maybe that's really the heart of it. Young people have the guts to say that the most important thing in the world, more than anything else, is to find a love relationship with another person. There's not a movement that is more important than the movement of one heart towards another.



WHY ADULTS GO APE OVER YOUR HAIR AND YOUR CLOTHES

ntinuing a series on understanding erself and others, by Barry Bricklin, D., and Patricia M. Bricklin, Ph.D.

onald L., 16, brings home a boy who is sed in a fringed, leathery shirt, faded jeans, Mexican-bandit hat and bare-feet sandals. 's parents cringe. His father, a successful dle-aged executive, tries to be polite, but ws contempt in his facial expression.

onald is embarrassed and angry. Why can't parents understand that his friend doesn't n any harm?

onald's father thinks: "Don't they know how usting they look!?"

either Donald nor his friend nor his parents ize that their reactions are arising from prim-, irrational areas of their brains and reflect ghts and emotions first felt eons ago when began wearing clothes.

o understand why clothes arouse such in-e emotions, we must journey back to this point in pre-history. Our first job is to show the wearing of clothes was not an attempt common sense might erroneously suggest—nd protection from the elements.

secret roots of dressing: It is true that ection from the elements was and is *one*

Photos by Bob W. Smith
Art by Sandy Bauer

Clothes exert a powerful influen on thinking. You say a lot abo yourself by the clothes you wea

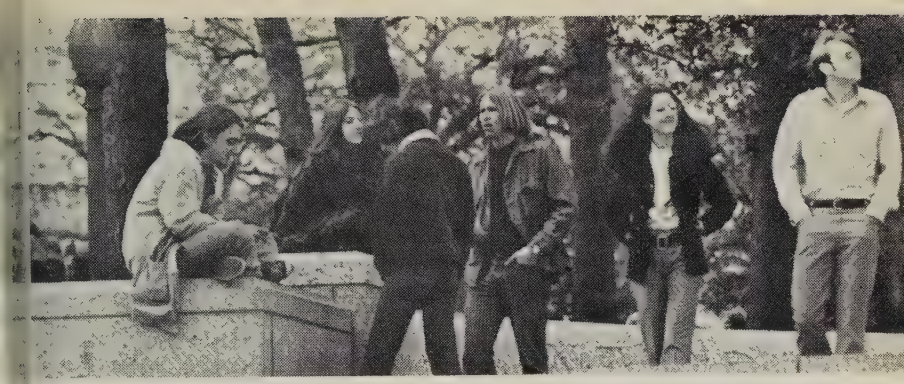
reason people wear clothes. But history sho that people began wearing clothes in clim where no protection from the weather w needed. And the clothes they chose could have protected them from even a mild breeze.

The evidence is fairly overwhelming that p ting on clothes was first motivated by a desire achieve magical powers. Like burying the de (which was originally to protect the living fro revenge at the hands of the departed spirit wearing clothes was soon discovered to ha definite practical advantages. So both practi won the right to survive, whereas other ritu were dropped in the march of progress.

Headdresses, sheathes, ornaments, shawls a loin cloths (to emphasize, not hide what w under them) were the first items of clothi They were meant to serve a variety of purpos to encourage respect and fear, to accentuate s ual differences between men and women or emphasize roles such as "chief," "medicine ma or "seer-into-the-future."

If a person wished to accentuate his fiercen he might have worn some threatening mask. emphasize his intelligence, he could have put something that made his head look larger. he meant to pretend his sexual powers w greater than ordinary, he would have worn so thing to accentuate the appropriate parts.

It is not unusual that members of earl

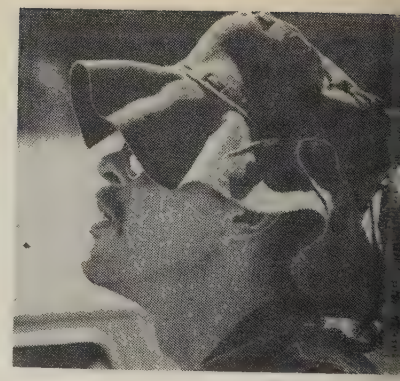


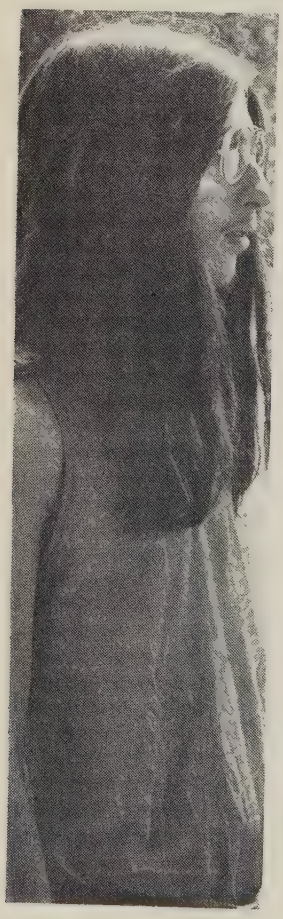
eties really believed in the magical powers of hes. The very same kind of thinking fostered nibalism, which was not done just to satisfy ger. The idea was to eat the body part se powers you wished for yourself. The l, for example, would be eaten for brains, or arms for strength. If a fallen or captured rior had some exceptional ability the chief he tribe would usually get first choice on the y part which symbolized that ability.

is clear that "magical" elements are still ent in today's thinking about clothing. en you understand this, you begin to see and why clothes have become such an im- ant part of the generation gap battle. Both es" are psychologically aware that clothes are ools which exert a powerful influence on king.

ow the fact that clothes convey messages may be news to you. But we doubt if you under- d the fantastic impact your clothes may have others not of your generation. You may be g with your clothes much more than you ze you are saying. To understand the im- of your clothes—and as we will show, your —there are more facts you should know the world of depth psychology.

hing and the sense of self: Some hypnotic riments: For several years now, along with a





medical colleague, we have been conducting
search into what people look like to themse
deep down inside their personalities. By "de
down" we mean in that area of the mind cal
the "unconscious." The unconscious is a na
we give to a collection of drives, attitud
thoughts and dispositions which—unknown to
in our daily, waking state—guide and steer mu
of what we think, feel and do.

Some of our experiments were done with su
jects in hypnotic states. In this way, all
usual mental controls (the sense of embarra
ment, the fear of being "found out," etc.) w
temporarily suspended.

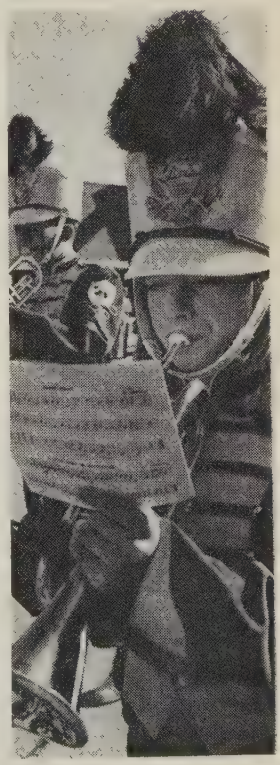
While in these trance states, our subjects w
asked to picture in their minds how they
peared to themselves. Aside from discover
some facts we hope will be of use in treat
various physical and mental conditions, we m
some interesting discoveries about how peo
feel toward clothes.

What we found primarily is that at th
deeper layers of the mind, clothes are actu
seen as part of the self. People react to real
imagined imperfections in their clothes just
though these were imperfections in their
bodies. Our most basic attitudes toward c
selves are reflected in our clothes. A boy
aims to be more powerful unconsciously sh
it in his clothes. A girl who yearns to be sec

ra reveals this by what she wears.

nother discovery of equal importance: we have strong reactions to the clothes of others, we are rarely consciously aware of why we these reactions. When an adult angrily aims: "Yecch! I can't stand to look at him those *clothes,*" even *he,* the adult, does not ly understand why he feels as he does. The h is that unconscious forces shaped his re-on, and these forces are highly charged with tion. Further, and regrettably, they are ally incapable of being reasoned with.

, when young people reject the clothes of older generation, they are striking out at an that evokes far more intense emotional re-ons than either side realizes. And rejection essed in this way is a very hurting type of ction.



r: Sigmund Freud was probably the first or to point out that in our minds one body may symbolize another body part or func-. But this fact was already well known to ple familiar with world literature. There are y stories in which a god or even a mortal es his eye for knowledge. And psychologists etimes see cases of so-called "hysterical blind-' which prove that people do unconsciously te the eye with knowledge. A person who is erically blind cannot see, but there is no

When prisoners all have the same pla clothes, and no hair, th are all equal in being "nothings

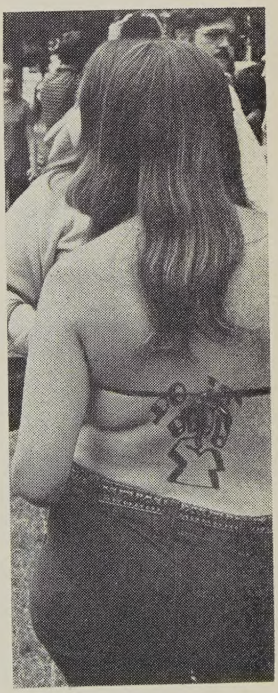
actual injury or disease to cause this disabil Often it turns out that the blindness has bee caused by knowledge—guilty knowledge.

A few years ago we saw a 14-year-old boy wh had come to a Philadelphia hospital for dia nostic studies because he had suddenly gor blind. He was examined by a team of medic doctors who could find nothing wrong with hi He was seen by a team of psychologists wh found out that the boy had witnessed his paren having intercourse. This made him feel ve guilty. He punished himself for knowing wh he felt he should not know by bringing abo a state of blindness. Here we see the connectio between the eye and knowledge.

Not only literature and mythology, but t files of psychotherapists are fairly definite abo what hair symbolizes: sexuality . . . particula vigorous sexuality. At an unconscious level o of the main impressions stirred up by the sig of long hair is: sensuality. We needn't say m for it to be obvious why adults react as they to long hair.

"But," some angered adult will say at t point, "that's ridiculous. The reason I ca stand long hair is because it's greasy and u kempt. Sensuality *indeed!*" And we answe true. these factors play a part. But they co never account for the almost fanatic reactio some parents have toward long hair.

ne father we worked with—an intelligent, lworking, otherwise normal man—shouted during one of the family sessions we had to-ner: "I don't know what it is, but I just t *stand* to see long hair. I can't put my er on why, but it drives me right up a wall!" turned out he not only unconsciously ight of sexuality when he saw long hair, but her, of feminine sexuality. So he had a ble reason to react so violently to his son's hair. Unbridled, uncontrolled hair arouses thers a fear of unbridled, uncontrolled sex-ty. This is why rebellion expressed by hair ses such intense fear and anger.



esson in establishing power and control: thes and hair are symbols, very personal bols. Clothes are seen as if they were actual y parts and hair *is* an actual body part—a that symbolizes a most personal aspect of han functioning.

ociety has instinctively taken advantage of e powerful symbols in its attempt to control members. When a person enters jail his hes are taken from him and he is shaved. se acts are attempts to gain complete domina-over the prisoner by telling him, in a most iliating manner, that he may no longer con-two highly personal aspects of his very be-his hair and his clothes. Since hair and

clothes represent the self and sexuality, the i behind the jailer's strategy is: control the son's innermost being and you control him.

"But," you say, "isn't the head shaved and clothes taken away for reasons of health?"

Yes, partly. Here again is a procedure can be justified on some practical grounds which had its origins in totally different m vations. The practice of stripping prison naked and shaving off all the hair (not just he hair) began in times when there was no kno edge of health. The practice began even befo there was the reason of trying to bring abo complete uniformity among the prisoners. they all have the same clothes and no hair th are all equal in being "nothings").

Today, adults seek to establish their domin tion over the young in this same time-test way: control the innermost personal parts of person and you control the person. Youth a adults instinctively—but not consciously—kn all this. Hence the fanaticism on both sides:

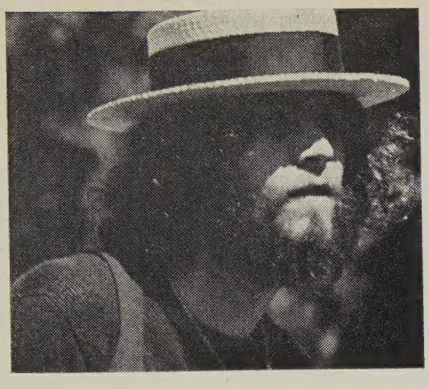
What clothes and hair say: A new look at adu youth communication: Youth, in its insistence following its own code in clothes and hair, sa "We will control our own outer selves by co trolling our own innermost selves. We have intention of giving up our personal sense of s to a group whose wisdom we doubt."

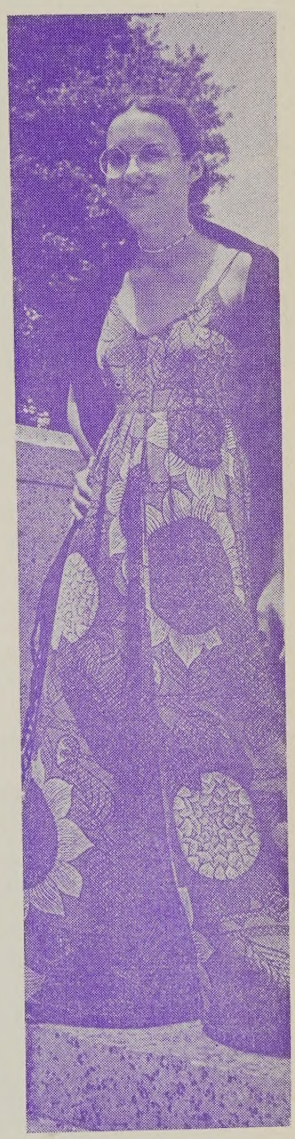
Adults answer: "But we are frightened! H do we know that you will have the wisdom control your outer selves? How do we kn you will control yourselves at all?"

Youth, by refusing to accept adult styles dress, says: "Not only do we reject your v most personal values, but we reject *all* of then

And adults wonder: "But how can you be certain that *all* our values are bad? How ma of your own have been tested by experienc

With its long hair, youth unconsciously sa "We don't want all your hang-ups in the a





ex. We're different. We want to be looser."
nd adults answer: "Yes . . . but how loose?
l where will it end?"

outh says: "You control so many parts of
lives already. And now you're trying to dic-
what clothes we should wear and how long
can grow our hair! You want to reach over
our very bodies, our innermost selves, and
us what we should be doing there. When
you stop? Where will *you* draw the line?"

is said that a column such as this should
e a snappy ending, some definite conclusion
ecommendation. This one has neither.

Ve do, however, have a hope. We hope mem-
on both sides of the generation gap will
realize that they do not always react ration-
to clothes and hair. Their reactions tap
ital traditions dating back thousands of years
d involve responses of the deepest and most
nitive parts of their personalities. Many of
forces which shape our eventual attitudes
ards clothes and hair arise from areas of the
n ruled by strong passions and prejudices,
easily accessible to reason. With this under-
ding, perhaps there can be more charity on
sides of the fence.

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ou have questions or problems you would like to see
ssed in this series, send them to Drs. Barry and Patricia
lin, c/o YOUTH Magazine, 1505 Race St., Phila., Pa.
2. Your name will not be used.

Photo/Bob Smith

O God, I am filled with questions.
I want to believe you are there to help me know the answers.

Why do we long to be loved by others,
yet don't know how or are afraid to give love?

Why do we make rules that insult the humanity in others,
yet wonder why there is no respect for authority?

Why do we say, "You can learn from your mistakes,"
yet we reject those who stumble and fall?

Why does my caring for others seem to be misunderstood
as either flirting, or being nosey, or playing God?

Why does meditating like this seem so right,
yet some who know me think I'm odd?

Why do we want to be free, yet don't know how
to be responsible with that freedom?

Why do we say all men are equal in your sight,
yet ignore those in need at home and away from home?

Why do we call the quiet peacemaker a weakling,
yet fear any force that threatens us?

Why do we demand the truth from others,
but when the truth hurts us we don't hear it?

O God, is this why they crucified your son?

Is this why we still crucify your peacemakers,
reformers, truth-speakers, prophets, and dreamers?